

# The Etude

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Tempo I.

Musical notation system 1, top staff.

Musical notation system 1, middle staff.

Musical notation system 1, bottom staff.

Musical notation system 2, top staff.

Musical notation system 2, middle staff.

Musical notation system 2, bottom staff.

Handwritten notes at the bottom of the page.

Musical notation system 3, top staff.

Musical notation system 3, middle staff.

Musical notation system 4, top staff.

Musical notation system 4, middle staff.

Musical notation system 4, bottom staff.

Musical notation system 5, top staff.

Handwritten notes at the bottom of the page.

# My Sweet Repose.

Du bist die Ruh.

Song by Franz Schubert.

Edited and figured by  
Morris Safvan.

Transcribed by *FRANZ LIZET.*

Lento sostenuto, *m. m. d., 32*  
*3/4*  
 My heart is - like a  
 My eye is - like a  
 My soul is - like a  
 My love is - like a

*Andante sostenuto*

So - wie ein  
 wie ein  
 wie ein  
 wie ein

\* The fingering between the slurs is to used in case the first sixteen measures are played with the left hand alone, as originally by Schubert.  
 Copyright 1914 by Theo. Forster

\* The fourth slurred eighth measure may be played with the thumb of the right hand

6 *ben pressurando al raso*

*stato inglobato*

*sempre dolce, larghi molto*

*f* *al raso*

*Stato inglobato*

*sempre dolce, larghi molto*

*stato inglobato*

*sempre dolce, larghi molto*

*ben pressurando al raso*

*stato inglobato*

*sempre dolce, larghi molto*

*ben pressurando al raso*

*stato inglobato*

*sempre dolce, larghi molto*

*ben pressurando al raso*

*stato inglobato*

*sempre dolce, larghi molto*

*ben pressurando al raso*

*stato inglobato*

*sempre dolce, larghi molto*

*ben pressurando al raso*

№ 3337 Ring Out the Old, Ring In the New.

A Descriptive Sketch.

SECONDO

H. Engelmann, Op. 453.

Adagio non troppo con espress.

Musical notation for the first system of the second part, featuring a piano accompaniment and a solo line. The tempo is Adagio non troppo con espress.

Musical notation for the second system of the second part, featuring a piano accompaniment and a solo line. The tempo is Adagio non troppo con espress.

Musical notation for the third system of the second part, featuring a piano accompaniment and a solo line. The tempo is Adagio non troppo con espress.

Allegro non troppo.

Rejoice of the twelfth hour - (The last of the old)

Musical notation for the fourth system of the second part, featuring a piano accompaniment and a solo line. The tempo is Allegro non troppo.

Do not forsake the movement, but write the characteristic of joy and life.

Musical notation for the fifth system of the second part, featuring a piano accompaniment and a solo line. The tempo is Allegro non troppo.

№ 3337 Ring Out the Old, Ring In the New.

A Descriptive Sketch.

PRIMO.

H. Engelmann, Op. 453.

Allegro non troppo con espress.

Musical notation for the first system of the first part, featuring a piano accompaniment and a solo line. The tempo is Allegro non troppo con espress.

Musical notation for the second system of the first part, featuring a piano accompaniment and a solo line. The tempo is Allegro non troppo con espress.

Musical notation for the third system of the first part, featuring a piano accompaniment and a solo line. The tempo is Allegro non troppo con espress.

Musical notation for the fourth system of the first part, featuring a piano accompaniment and a solo line. The tempo is Allegro non troppo con espress.

Allegro non troppo.

Rejoice of the twelfth hour - (The last of the old)

Musical notation for the fifth system of the first part, featuring a piano accompaniment and a solo line. The tempo is Allegro non troppo.

Do not forsake the movement, but write the characteristic of joy and life.

Musical notation for the sixth system of the first part, featuring a piano accompaniment and a solo line. The tempo is Allegro non troppo.

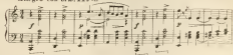
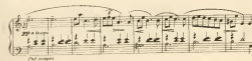
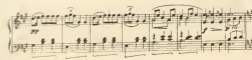
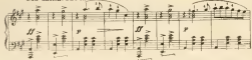


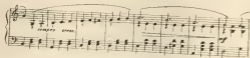
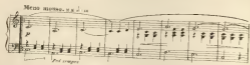
Musical score for the second part (SECONDO). The score is written for piano and includes dynamics such as *pizzicato*, *piano*, *f marcato*, and *ritardando*. The tempo is *Allegro con spirito*.

Musical score for the first part (PRIMO). The score is written for piano and includes dynamics such as *pizzicato*, *piano*, *f marcato*, and *ritardando*. The tempo is *Allegro con spirito*.

## HUNGARIAN DREAM.

H. F. FARRER

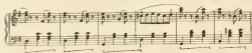
Allegro con brio, *and. J. =*Con anima, *and. J. =*



# THE DEBUTANTE.

## VALSE CHARACTERISTIQUE.

Franz von Hlön



Musical score for page 16, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef. The first system includes dynamic markings *p* and *pp*. The fourth system is marked *1<sup>a</sup> time to CODA*. The score concludes with a *CODA* section.

Musical score for page 17, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef. The first system includes dynamic markings *ff* and *p*. The second system is marked *pp*. The fourth system is marked *ff*. The score concludes with a *CODA* section marked *ff*.

# Cradle Song.

E. Waddington, Op 31, No. 6

*Andante cantabile.*

*ff*  
*legato*

*pp*

*pp*

*allegro*

*allegro*

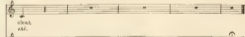
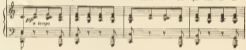
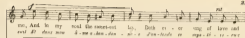
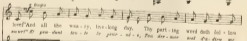
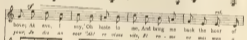
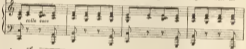
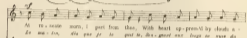
*pp*  
*rit.*  
*rit.*  
*pp*

# FAREWELL. L'ADIEU DU MATIN.

EDMOND ROOSE  
English version by W. J. B.

ÉMILE PESSARD.

*Andante.*



# THE PERFECT LIFE.

CLAUDE LYTTLETON.

HARTWELL JONES.

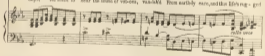
*Andante sostenuto.*



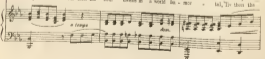
1. We seek it ev - er in this world of sin - ners, And think to find it hidden somewhere  
2. As we so - call the years that long have passed, And we be - hold a glimpse of cheer - less



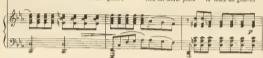
less; We know life's pa - ges record stress to be - raw. Some way of life that is with - out a  
doubt, We want to hear the sound of vi - cions, vain - ity! From earthly cares, and the life's rag - ged



less; The path which now we tread seems dark and cheer - less, No ray of  
hope; 'Tis then the soul dwells in a world in - noc - ent, 'Tis then the



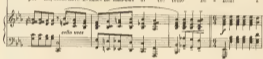
sun - shine that is gold - en light, Our eyes have been o - ward, full of grief, but  
light of hours' ends that the glass, And our hearts yearn to reach the gold - en



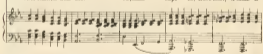
*molto cresc.*

*Moderato.*

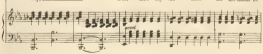
less, And pray for hope which may di - rect the right, Do - hold! a  
per - tal, Whose Love di - vides the shades of the tomb, Do - hold! a



voice comes from heav - en, "Sleep on, brave heart! it seems to



say, "Dear then thy soul - mate all do thank to



*Argumento*  
fir - ca, Theu shall have per-fect life al - way."<sup>1</sup> Ha-

*Macdesso, 3. mit*  
This shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

*Macdesso, 3. mit*  
Theu shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

*Macdesso, 3. mit*  
Theu shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

*Macdesso, 3. mit*  
Theu shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

## COLLATERAL EDUCATION NECESSARY TO MODERN MUSICIANSHIP.

AN ANSWER TO FRANK PIERCE.

I.

(In the article which will be reprinted in this journal for February, Mr. Van Dine takes up a wrong side of the question of education, and it is necessary for the student to be made acquainted with the facts of the case before he can form a right opinion. The two articles before the Student should be read with care—of the first in the Student—100.)

The two sides of a question will be considered practically in my next number, regarding the present and future of the organ, and a note of the respective opinions has been given. It is in other words that the respective sides of the long contention are now put in the light of the organ itself, and in no particular way as in the development of the past or of the future.

The "voice" of the organ is not to be put in the hands of a few hands, nor is the organ itself to be made a mere instrument of the past. The organ of the future is to be made a more complete and useful instrument, and not a mere instrument of the past. The organ of the future is to be made a more complete and useful instrument, and not a mere instrument of the past.

In the next and to be published in the next number, I will take up the question of the organ itself, and the organ of the future. I will take up the question of the organ itself, and the organ of the future. I will take up the question of the organ itself, and the organ of the future.

Dear Mrs. Gay and Mrs. Gay, all the things be the - ee,

*Macdesso, 3. mit*  
This shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

*Macdesso, 3. mit*  
This shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

The article will be in the hands of the student, and it is necessary for the student to be made acquainted with the facts of the case before he can form a right opinion.

The two sides of a question will be considered practically in my next number, regarding the present and future of the organ, and a note of the respective opinions has been given. It is in other words that the respective sides of the long contention are now put in the light of the organ itself, and in no particular way as in the development of the past or of the future.

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This shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

*Macdesso, 3. mit*  
This shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

There are many things to be considered in the study of the organ, and it is necessary for the student to be made acquainted with the facts of the case before he can form a right opinion.

The two sides of a question will be considered practically in my next number, regarding the present and future of the organ, and a note of the respective opinions has been given.

The "voice" of the organ is not to be put in the hands of a few hands, nor is the organ itself to be made a mere instrument of the past.

In the next and to be published in the next number, I will take up the question of the organ itself, and the organ of the future.

Dear Mrs. Gay and Mrs. Gay, all the things be the - ee,

*Macdesso, 3. mit*  
This shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

*Macdesso, 3. mit*  
This shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>

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*Macdesso, 3. mit*  
This shall have perfect life al - way;<sup>2</sup> perfect life al - way;<sup>2</sup>





















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